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CHURCH AND STATE IN THE MIDDLE AGES. By H. L. Smith. Oxford: Clarendon Press. 1913. Pp. 245.

Of these six lectures delivered in 1905 and now here printed, the most notable is No. III on Bishop Grosseteste and the unity of Christendom in the thirteenth century. The gist of this chapter is the intense conviction of the best minds of that day that on the connection with Rome depended the discipline, the independence, and the whole prospect of reform of the Church in England. How Innocent IV undermined this conviction, and how the "mire of Avignon" did the rest, is brought out by Professor Smith in other chapters.

A suggestive study for students of "the greatest of all human institutions,"—the Papacy. S. L. W.

THE SPIRITUAL DRAMA IN THE LIFE OF THACKERAY. By Nathaniel Wright Stephenson, Professor of History in the College of Charleston. New York: George H. Doran Co.

So significant is the argument of this book that we believe it must direct the trend of all future interpretation of the life and novels of Thackeray. The question with which it deals is that which has always presented so great a difficulty to critics,—how is the character of the author, one of the most kindly, gentle, and loving of men, to be reconciled with the character of the novels, which have seemed to offer a ruthlessly cynical and fatalistic view of life? Professor Stephenson is, we believe, the first to give an adequate and convincing solution of the problem.

He achieves his success through a complete understanding of Thackeray's character and development as a man, and of his mood and growth as an artist. Thus he traces the curve—so to speak—of Thackeray's progress from *Barry Lyndon* and *Vanity Fair* through *Henry Esmond* to *Philip* and *Denis Duval*. In the first the hero is moved inevitably towards a doom which he cannot avoid because his own nature cannot be reversed; we watch a spectacle of sin flaunting and triumphant, with Fate as overlord of all. In *Vanity Fair*, we have much the same world, though the author writes now in a major not a minor key, his buoyancy being the purely artistic one of a writer who has just come to the consciousness of his own splendid powers. In